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reflected as in a gilded mirror, from that of the wild Hoarfrost." The "Midsummer on the Oise," of Mr. F. L. Ames, is a good type of the scene which Lamb would allow to be painted with full luxury of detail. All is soft, tranquil and golden. The brimming river flows athwart the picture and back again, doubling on itself about a narrow point of meadow, on which is a tree with clean shaft and rounded head not interfering with the distant view, and a cottage. Tree and cottage are reflected in the near reach of the river, and there is that narrow strip of dark foreground which Rousseau places so often as a sort of threshold to the sunniness beyond. This is as calmly and beautifully finished as if the painter had been a Dutchman.

"Là, tout n'est qu'ordre et beauté."

But in Mr. Walters's "Le Givre," on the contrary, the execution is rapid, seemingly careless; it will never interest any one but an artist who knows how rare is painting so free and so entirely successful. In fact, to the average spectator, the artist has completely effaced himself, but that barren landscape, and that dark, frosty morning he has fixed while the paint holds to his canvas. It is the edge of a rough little plateau, with broken ground at either hand, from which the middle distance sinks out of sight, the tops of some firs showing only in the centre, where the foreground is lowest. Beyond are vaguely seen some higher rocky hills, sparsely wooded, and, above them, a dark cloudy sky, through which the morning red is breaking. Probably, few pictures give so decided an impression of reality; yet when examined closely, even Corot's touch is far more definite. There are here only spots and scumblings of paint. The powdering of gray frost is put on so simply with the end of the brush that it provokes a smile; but at a little distance it as inevitably makes one shiver. The receipt may seem easy, even obvious; but its success is in the hand of the practitioner. Other interesting Rousseaus are a small, early study of rocks and trees, painstaking as to form, rather dull and conventional in color; "October," Mr. John G. Johnson's; an "Early Summer Afternoon," as careful, much better in color, but true only in a general way, Mr. Walters's; "Dogs and Hare," a sketchy sunset landscape with animals painted in apparently by another hand, lent by Mr. Henry Graves, and a "Sunset in the Woods," with red light gleaming through dark trees, belonging to Mr. Alfred Corning Clark. The "Valley of Tiffange," lent by Mr. F. L. Ames, is an example of extreme elaboration, the species of every tree in the rough-and-tumble little valley, all littered with rocks and bushes and pools of water, being distinctly made out, and the multitudinousness of the foliage, as in pre-Raphaelite pictures, being shown by an apparent attempt at drawing every leaf on every branch. Yet the general effect is good, and it is only the detail that is disappointing. Much better, and approaching the free treatment of the "Hoarfrost," is Mr. Henry Graves's "Morning on the Oise." The river winds through the centre of a rough, pastoral landscape, dotted with bushes and trees. Clouds of various purplish and silvery grays only half obscure a charming blue sky. The landscape is full of incident and suggestion of detail, though there is no positive drawing, leaf by leaf. Firmer, but, at the same time, more broadly painted, is the "Forest of Fontainebleau," belonging to the American Art Association. In the distance, about a mile away, is a rounded hill crested with the first trees of the forest. Nearer are gentler slopes of tilled ground and meadow. A bridle-path leads by the right toward a few cottages, just seen between trees in the hollow between the two hills.

Of the other artists represented, Dupré, who died just before the exhibition opened, showed to best advantage in such company as that of Delacroix, Millet, and Rousseau. His big picture "The Great Oak," owned by Mr. John G. Johnson, and the splendid composition "At Sea," lent by Mr. Walters, stood their size and their surroundings very well. The latter shows a waste of gray-green water and a sky piled with towering cumulus clouds, between which some fishing vessels with dark hulls and sails are scudding before the wind. But we admire even more the "Oak by the River," Mr. Henry M. Johnson's. This is painted with the full range of Dupré's rich palette, reddish browns, greens and greenish blues everywhere blending and contrasting, in the foliage and dark twisted branches of the oak tree, in the gray clouds and their watery reflections. Most of all, we like "L'Etang," belonging to Mr. E. B. Warren, with its lush meadow, its glittering pool, its

branches tossing and clouds flying in the breeze. Dr. H. C. Angel's "Symphony," a large river and forest view, was so hung in the narrow upper gallery that there was no seeing it. Dupré's solid painting, his rich, gem-like color, his success in rendering the life of a landscape, lift him to a higher plane in that line than Diaz, whose landscapes, nevertheless, are his best claim to greatness. Certainly, the "Cupid Disarmed," and all the other cigar-box allegories of its painter have not a tithe of the value of Mr. Walters's "Storm," with its rocky foreground and troubled sky, or his "Autumn in the Forest of Fontainebleau," with its picturesque old oak stump and warm coloring. The "Assumption" and the "Cupid Disarmed," both belonging to Mr. Walters, were among the best of the figure-pieces. Their greatest, almost their only merit is in the "sweetness" of the coloring, which always reminds one of Turner's trick of making mosaics with the sugar-plums at dessert. Diaz's half-dressed ladies in blues and pinks and soft whites are charming, even if the flesh is rather thinly painted in the shadows. In "The Flight of Cupid," lent by Mr. Seney, the flying Cupid is alone painted solidly. He is quite out of keeping with the more ethereal young women in the foreground who are mourning his flight. The coloring is rich and decorative; but how this large and pretentious canvas could be regarded, in any sense, as a masterpiece passes our comprehension. On the other hand, in "The Descent of the Gypsies," owned by Mr. F. L. Ames, it is not difficult to discover how Diaz made his reputation. This was perhaps his best picture in the exhibition—a rich combination of landscape and figure in which neither is sacrificed to the other, though harmony is successfully maintained. A crowd of richly-costumed, wild-eyed, loosely-framed gypsy people are coming down a path between two hills, through variegated autumn woods. By a pool in the foreground, a woman, who has been the first to reach it, is resting. She is even more gayly dressed than her companions, in blue, white and red. She has a child by her; and a pair of spaniels, one brown and white, the other white and black, are tracing up some scent among the grass and low bushes. The little figures are knowingly, if rather loosely painted; and there is much masterly palette-knife work in rocks and foliage.

"Un genie!" some one is reported to have said to Baudelaire of Diaz. "Oui," was the answer, "un genie d'une tronc d'arbre." He was, doubtless, at his best in his wood interiors. "The Old Forest, Fontainebleau," owned by Mr. Jay Gould, is an excellent specimen of these little worlds of confined light which he has created, in which the sun comes through the transparent leaves and falls in patches upon blue granite rocks, red earth of the footpath and lichen branches. Diaz seldom attempted a really open view. If not hemmed in by trees, it is by rocks and low-flying clouds.

Troyon was fairly well represented by Mr. Walters's "Cattle Drinking," and by Mr. Seney's "Return from the Pasture." The former is an effect of sunlight filtered through thin clouds and a somewhat hazy atmosphere. It has yellowed a little, owing to the oxidation of the oil on the surface; and since the open-air painters have taught us to "see blue," such a change can no longer be received with equanimity. But this unduly warm tone apart, it is a beautiful picture. The cattle are standing in the shallow edge of a small river with high banks, the farther one lined with tall trees, the light, falling almost perpendicularly, makes a horizontal line of white along the spine of one of the cows. An important composition, credited to Troyon, and owned by Mr. John G. Johnson, is called "Going to the Fair." Its studied groups of sheep and cattle are much in the line of the old Dutch animal painters. The execution is dry, and hardly beyond the early powers of Van Marcke, who may have had a hand in its painting, while a pupil in Troyon's studio. The "Garde Chasse," owned by Mr. Ames, is an upright canvas showing a keeper in black felt hat and blue blouse loosening the collar of one of a pack of hounds. The "Spencer Troyon," owned by Mr. Cornelius Vanderbilt, a herd of cattle and sheep, with the drover brutally striking an ox on the head, is a smaller replica of the painting in the Patriarte collection, sold in Paris about 1865. The "Forest Clearing," belonging to Mr. John G. Johnson, is an excellent study of a felled oak. The "Cows and Sheep at Pasture," lent by Mr. W. Rockefeller, and the "Return from the Pasture" of Mr. Seney, are also excellent Troyons.

Daubigny was in great strength in the exhibition. His

panoramic "Sunset on the Coast of France" and his "Coming Storm," both owned by Mr. Walters, and his "View on the River Oise," belonging to Mr. Henry Graves, are so many frank "impressions" of nature. A sketchy "Twilight," belonging to Mr. Walters; a "Landscape," with a broad river nearly filling the foreground, owned by Mr. John G. Johnson; "On the River Oise," "Landscape" and "Landscape after Rain," the latter with an excellent clearing sky, lent by Mr. Henry Graves; another "View on the Oise," belonging to Mr. Seney, and a "Sunset on the Oise," to Mr. George F. Baker, are all strong, sincere and effective works. Mr. C. A. Dana's "Sunset," Mr. Alfred Corning Clark's "Coast near Dieppe," and a wild, tumbling grayish marine lent by Mr. W. Schaus, deserve much more consideration than our space permits us to give them at present.

But the same must be said of a larger number of more important works by Millet. We can only mention now such canvases as "Breaking Flax," a woman in a dark room, bending over a scutching machine, with her back to the spectator, owned by Mr. Walters, and "Sheep Shearing," belonging to Mr. Henry Graves, a large farm-yard surrounded by high stone buildings, sheep huddled under apple-trees in the midst, a farmer in a blue blouse leading out one to be shorn, two other figures under a penthouse to the right packing wool. By the way, the very fine "Sheep Shearing" described in The Art Amateur as belonging to Mr. Henry Graves should have been credited to Mr. Quincy Shaw's collection. That gentleman is also the owner of "Le Bout du Village de Greville," rough stone houses and sea wall, with a glimpse of the sea over it. Other examples of Millet were Mr. Graves's "Woman Making Lye" in a dark interior, filled with steam from the hot liquid which the woman is pouring from one vessel into another; "The Gleaners," owned by Mr. Alfred Corning Clark, a small picture, with a group of three women in front, stooping to gather the scattered ears, behind them a laden wain and two tall wheat-stacks, with men stacking the sheaves; "La Baratteuse" and "The Shepherd," good single-figure paintings, owned by Mr. F. L. Ames; "November," a large study of a freshly-harrowed hill-side, a flight of birds overhead and a fowler on the top of the hill under an apple-tree, belonging to Boussod, Valadon & Co.; "The Birth of the Calf," an early sketch or preparation for the picture of the same name, belonging to Mr. D. C. Lyall; "The Sower," owned by the American Art Association, a trial study for the celebrated picture of that name; "The Angelus" and "Sheepfold," crayon studies, and "Shepherdess" and "Sower," pastels, belonging to Mr. Walters.

The thanks of the art-loving public are due the committee of selection, which did its delicate task, on the whole, very well. In conclusion, we must repeat, that the exhibition was a great success from the artistic point of view, and probably the most important in an educational way that New York has seen.

PENNSYLVANIA ACADEMY EXHIBITION.

AT the galleries of the Pennsylvania Academy of Fine Arts, in Philadelphia, given up to the sixtieth annual display (held from January 30th to March 6th), nearly five hundred exhibits are displayed by two hundred and eighty-two contributors (of whom one hundred are women). Of these exhibitors one hundred and fifty-five belong to Philadelphia and a large percentage of the remainder are from New York and Boston.

I was anxious in visiting Philadelphia to see the productions of local artists. But they were not, I regret to say, very salient. I carefully marked in the catalogue all Philadelphia names, and then conscientiously scanned the walls for their productions. In most cases, so far as the younger generation is concerned, I was rewarded by a still life study of carrots, onions or turnips! The veterans of the Quaker city art world are represented by many strong compositions. William T. Richards signs a fine marine coast scene with high rolling waves and a stormy sky, in which is a rainbow. Five of Clifford P. Grayson's works are seen. One, a cabinet picture of an old French peasant woman in blue watering flowers in her garden, entitled "A Labor of Love," is the most agreeable. Stephen Parrish, F. LeB. Kirkpatrick, Bird-sall D. Paine and Stephen J. Ferris are other Philadelphians represented. The work of local production which pleased me most was a full-length pastel portrait, by Miss Cecilia Beaux, of a young lady with well-cut features and a finely rounded face; she is dressed in white and holds a King Charles spaniel in one hand and

a yellow ribbon, one end of which binds its neck, in the other. The textures are admirably managed, without any of that aggressive realism too often found in pastel work. The background, of an olive tint, suggestive of old tapestry, is in perfect keeping with the rest of the picture. This latter quality is not found in an otherwise strong and generally satisfactory "Portrait" of a little boy in a "Lord Fauntleroy" costume, by Miss Alice Barber, which is next in importance to Miss Beaux's pastel.

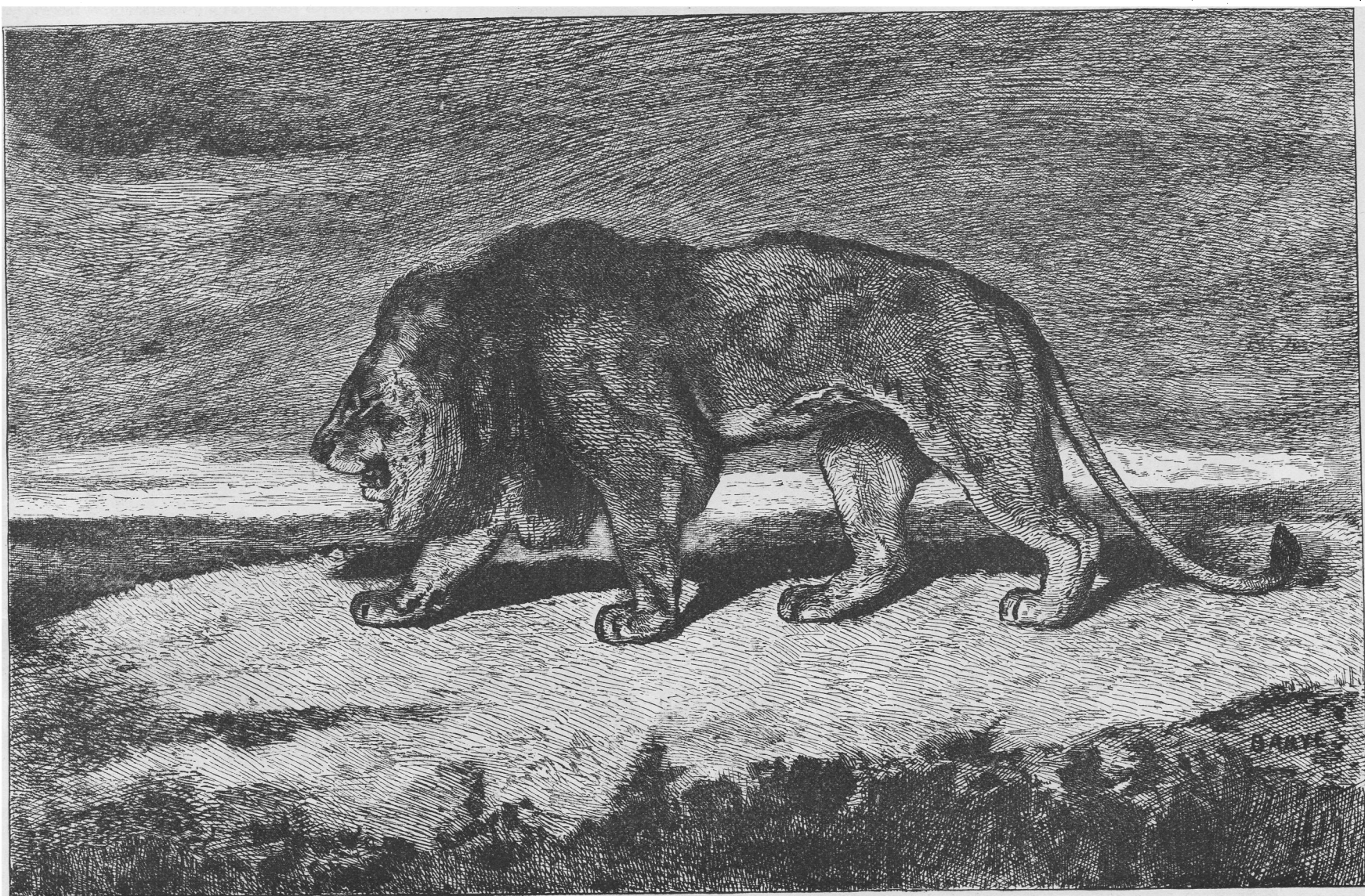
The place of honor is given to a large canvas by Gari Melchers, of Detroit, who has won a reputation in Europe as a painter of realistic scenes of Dutch peasant life. He is an excellent draughtsman, composes well and has sentiment, but his painting is a little heavy. His subject is two life-sized figures, Dutch milkmaids coming down a hill laden with intensely blue milk pails hung from large yokes. It is entitled "In Holland." Were the figures half the size they would certainly be no less interesting. Near by hangs John W. Alexander's

mist is one of them, and another is an old harper, bent under his heavy instrument, trudging along, with a pathetically weary expression in his thin face. This latter can easily be named as one of *the* pictures of the exhibition. Another is Charles Sprague Pearce's "Le Soir," showing a shepherd standing with his back toward the spectator, his dog by his side and his flock in front of him; the pale, round moon floats in a misty sky. Mention should be made of "Conflicting Faiths," an Indian subject in the style of George De Forrest Brush, by De Cost Smith; Edward G. Bell's "Ready for Conquest;" Frank Weston's "Orpheus," which received the Hargarten Prize at the National Academy of Design, New York, last year; W. Verplanck Birney's "Dolce far niente;" Milne Ramsey's many still-life contributions; Rebekah Evens Roberts's "Cassandra;" F. O. Small's "Death of the First-born;" Elizabeth F. Bonsall's "Leopards at the Zoo," a fine piece of animal painting; Carlton T. Chapman's "Fishing Boats;" Theodore Earl Butler's "The Widow;" Kenyon Cox's

PEN DRAWING FOR PHOTO-ENGRAVING.

X.

As I have said before, I wish to make these articles practical in every sense of the word, not merely interesting to those practising pen drawing, because of its charm as one of the graphic arts. It is my aim especially to make them useful to those who seek employment in some of the more humble departments of draughting. It is, perhaps, right to take cognizance of the fact that all drawing need not be artistic, so called; there is much demand for mere commercial work, where the drawings used are little more than maps of objects. While it is generally necessary to serve a sort of apprenticeship in an office where this kind of work is done for the trade, before one can expect to be really proficient in it, yet a good deal of practice may be had at home that will fit a student to take it up professionally in a comparatively short time. Catalogues are issued yearly by hun-



WALKING LION. BY BARVE (WATER COLOR). REPRODUCED FROM THE ETCHING BY LANÇON.

portrait of Walt Whitman. Mr. Alexander cannot paint anything but a "telling" picture; but while this is striking, it can hardly be said to be in his best vein—it gives one the idea that the painter might have seen his model through a Delaware river fog. The Temple gold medal has been awarded to William H. Howe for his cattle piece, "Return of the Herd at Evening, Uplands of Normandy," a very large canvas, very correct in drawing, well composed and very dry in painting. The silver medal goes to Edward E. Simmons for his marine "St. Ives Bay, Cornwall at Sunset, looking East." It is low in key, harmonious in color and full of atmosphere; it consists mostly of pink sky and waves. Mr. Howe is of Ohio; Mr. Simmons of Boston.

"Forbidden Fruit," a boy in a hay-loft reading a book, is by a Canadian, George Agnew Reid; it tells its story very well; the pose of the youngster shows how deeply he is interested. Childe Hassam sends three pictures strongly Parisian in character. "L'Automne," a street scene, the sidewalk covered with fallen leaves, the dusk of evening enveloping figures and buildings in a pinkish

well-known "Jacob Wrestling with the Angel;" Eleanor Matlack's pretty bit of color, "Laurel on the Hillside;" William S. Horton's "Through Sunlit Meadows;" Harry Finney's "L'après-midi au Bois, Paris;" Samuel Edwin Whiteman's "Close of a Winter Day" and a very decorative and finely treated "Chrysanthemum" study by Helene Zogbaum.

One room is devoted to water-colors, but for the most part they are poor; another room contains an interesting display of architectural drawings, and there is some bad sculpture. Some twenty-nine works by students in the Academy's school are shown, which display much ability and fair training; the brush-work must, however, be put down as very weak. William J. Edmundson and Hugh H. Breckenridge have painted each other's standing portraits in very natural poses, and both are strong. The former has a better background in his picture, but the latter has been a little more successful in the modelling of the face. Two heads, by S. Lindsay Hunt, are also very creditable, as is a portrait by Jennie Derinda Wheeler.

ERNEST KNAUFF.

dreds of manufacturing firms, and when art collections are to be sold, illustrations are often called for. For these photo-engraving is generally used, because it is much cheaper than wood-engraving. A fair pen draughtsman who can work rapidly from photographs is likely to be well remunerated, and such work at least is very good "pot-boiling."

Manufacturers of furniture, probably, head the list of those who issue these catalogues. Now, every student, without going outside of his room, can practice to his heart's content upon this class of objects. The furniture about him may only be simple in character; but that does not make much difference, the outlines and modelling (shading) will be about the same as in others more elaborate. If you can draw a plain deal table with a few effective lines, marking the shadows with some emphasis, yet not making them black or heavy, you will not find much trouble in copying a photograph of an ornamented table, or the table itself. Delicacy is needed in doing work of this kind, because color must be taken largely into consideration, and you must be able to make a dis-